

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XI

NEW YORK, NOVEMBER, 1916

NUMBER 11

## PEWTER

PEWTER, that homely alloy of tin and lead (antimony, copper, and even iron, as well as other minerals, being found as capricious accidents in its composition at various times and places), played so large and useful a part in both ecclesiastical and domestic furnishings during the centuries of living art that it has rightly found its place among museum collections. That of the Metropolitan Museum has been by no means despicable or unrepresentative, though, owing to the inevitable accident of its housing in a sequestered part of the building,<sup>1</sup> and to lack of space even there, it has not been so well or favorably known as it ought. Besides, there has lately come into the possession of the Museum, through the generous gift of Robert M. Parmelee and Mrs. William L. Parker, in memory of Alice E. Parmelee, a collection<sup>2</sup> of which it would be hard to overestimate the importance when added to the existing one.

Needless to say, it does not fall within the scope of this article to present even a résumé of the history of pewter in general. That has been done exhaustively and attractively in the *Études sur l'Étain*, by Germain Bapst, and, with more or less

specific application, in such easily accessible books as C. A. Markham's *Pewter Marks and Old Pewter Ware*, H. J. L. J. Massé's *Pewter Plate*, Malcolm Bell's *Old Pewter*, and *Scottish Pewter-Ware and Pewterers* by the late L. Ingleby Wood—as well as a host of other writings in various languages. My purpose here is to call attention to the more characteristic pieces or sections of the Museum store, taking up first the collection as previously exhibited and second the valuable gift just received.

For those ordinarily unfamiliar with the history of pewter it seems right to premise one or two warnings. 1st. Really old pieces of pewter are rare. Little will customarily be found antedating the sixteenth century and of that century no great amount.

2nd. It is not commonly possible to speak of the provenance of pewter vessels, or the craftsman's name or mark, with the certainty and confidence that one can of those belonging to the gold- or silversmith's craft.

The reasons are obvious. The easy destructibility and convertibility of pewter, whether by breakage or fire, exposed it to permutations and transformations unknown to the precious metals; while its comparatively vile esteem caused it to be less zealously guarded. Its very nature as an alloy and the number of its rivals in the purposes for which it was commonly employed, gave it a less stable character, and made it a more difficult thing to enact and enforce statutes regarding its production and sale than in the case of those same precious

<sup>1</sup>Since the above was written, the whole collection of pewter has been rearranged and properly shown in Gallery 23, on the second floor of the main building.

<sup>2</sup>This will be shown with the rest of the pewter in Gallery 23.

metals—even during the prevalence of the jealous and efficient guild-system of the artistic ages.

One other premise let me assume, that, mindful of the nature and limitations of our metal, the true lover of pewter will look to find its best achievements in pieces and times when these have been frankly recognized by the craftsman, not when it has been forced to compete with its aristocratic kinsmen, silver and gold. Men and metals always appear to best advantage in their own sphere—their efficiency is most evident so. David, the shepherd-lad, could kill Goliath with his shepherd's sling and stone; he would have been helpless in the armor Saul unwisely wished to thrust upon him. The gallant Locksley easily vanquished all the foresters of Charnwood and Needwood Chases, as well as of his own Sherwood Forest, with his English yeoman's weapon of bow and cloth-yard shaft. He would probably have fallen in the first encounter with the ignoble Philip de Malvoisin had he entered in knightly panoply the lists of Ashby-de-la-Zouche.

Yet I have spoken of pewter as actual "kinsman" (of like "kin" or "kind") with gold and silver. And it is so, not only *qua* metal, but by brevet of Holy Church; for the Catholic Church, with her unerring instinct for what is clean and wholesome and "sanitary," decreed these three metals—gold, silver, and pewter (or "tin," the terms being synonymous, as in French and German to this day—*étain*, *zinn*) "pure metals," i. e., such as immunity from rust and from poisonous corrosion, as well

as durability and ease of cleaning, rendered fit for use in the sacrificial vessels and other necessary furniture of her altars. Naturally these vessels should be the best and costliest obtainable, and preference was given to those metals universally esteemed "precious"; but where poverty or charity (e. g., when the church plate had been melted to provide ransom for Christian captives) debarred their use, pewter was universally regarded as a lawful substitute.

There was another ecclesiastical use of pewter, to which gold and silver were seldom put; namely, to furnish the chalice and paten which were commonly buried with priests as insignia of their office.

For examples of any of these vessels, either sacrificial or funereal, we should look in vain in the Museum collection. Very few exist in the world, ecclesiastical plate being notoriously the first object of pillage and rapine, and pewter being, if not the most coveted, the easiest destroyed. It may not be amiss perhaps to record that from such ex-

amples as do exist we know that the craftsmen, with the infallible instinct and noble restraint which marked their time, made such vessels always of the simplest form, relying wholly on purity of line and justness of proportion for all adornment, except such sacred symbols or peculiarities of construction as were deemed essential to mark their proper use. In no instance did they lavish on them that fertility of invention and wealth of ornament which they did on their gold and silver counterparts.

In the department of ecclesiastical pewter, the earliest and most characteristic



TEA-KETTLE (?), FLEMISH  
EIGHTEENTH CENTURY

things in the Museum are probably two pairs of altar-candlesticks, respectively French and Flemish of the early eighteenth century. There is also the small portable cistern or lavabo—made either to stand on a shelf or be hung from a clamp on the wall—at which the priest ceremonially washed his hands in the sacristy, before proceeding to vest for the Holy Sacrifice. This is probably German of the eighteenth century.

Of objects of a distinctively religious or devotional use there is an array of small private holy-water stoups or bénitiers, all undoubtedly French or Flemish and ranging from the late seventeenth to the mid-eighteenth century.

Then there is a very fine baptismal basin or laver—German, late sixteenth-century work—evidently the gift of a pious Lutheran woman, Anna Maria Grubensör, and meant (as so many corresponding but less ornate vessels in Scotland) to supply the place of the ancient fonts, which were so frequently broken or cracked by the early reformers in their anti-papistical zeal. The form of this is peculiar and characteristic; it is ornamented with a well-executed engraving of Christ's baptism in the Jordan, and with a text (Mark xvi, 16) from Luther's Bible.

There is also a small goblet-shaped cup (No. 14.91.6) of admirable design and proportions, but absolutely undecorated, which may possibly have served as a communion-cup in the Scottish Episcopal Church. At least, almost precisely similar ones exist, traditionally asserted to have served that purpose in the troubled days of that heroic community during the tempestuous years

which followed the Whig Revolution of 1688.

Then there are three large "Seder" or Passover dishes, used by the Orthodox Jews in the celebration of the touching and picturesque ceremonies of that most ancient of existing festivals. These are all German of the eighteenth century and the already florid ornament of the period has been supplemented by a redundancy of presumably pious designs by later and less

skilful hands. That of the rebel prince, Absalom, hanging in the oak by his hair and being thrust through with a dart by Joab is obvious enough (if the application to the festival is not); but others are not so intelligible. One design they all have in common, characteristic of the period—a flamboyant heraldic achievement, in each case with the same motive, some sacred symbol (in two cases Hebrew characters—the Divine Name, Jehovah?—and in the third a bull on the disk of the sun) ensigned with Crown Royal, and upheld by royal supporters—"lions of the Tribe of Judah"



FLAGON, GERMAN  
EIGHTEENTH CENTURY

perhaps. Despite their undoubted interest as they are, artistically one can but regret that objects so dignified by their size and use were not left with their original formal ornament and Hebrew inscriptions, the latter in themselves decorative enough.

Of purely domestic objects, out of many one can speak particularly of but few. There are armies of plates, English, Dutch, French, and German, of the usual types, chiefly of the seventeenth and eighteenth centuries, great circular platters of resonant metal, bearing abundant marks of use, but with little other ornament than their

perfect adaptation to their use—their graceful curves, broad flat margins, helpfully placed mouldings, and perfect concord of parts. We seem to see them heaped with the generous viands of the workers, fighters, and revelers of simpler ages than our own—valiant trenchermen all! Then there are others—Dutch principally—less austere in design, meant for the art-loving burghers who were painted by Rembrandt and Frans Hals, and who rejoiced in the



TOBACCO BOX, ENGLISH  
EIGHTEENTH CENTURY

flower and fruit pieces of Ruysch and Huysmans. No. 06.769, with a representation of the Hebrew spies returning with the sample of the grapes of Eshcol, and Nos. 06.744 and 780 are all good examples of this fine, bold work, admirably adapted to our material—pewter.

No. 06.849 is a charmingly naïve English design of a "peacock in his pride" perched on a flowering shrub, probably of the early eighteenth century. Then there are arrays of German plates from different parts of the ancient Empire—some in bold and fine relief, others variously engraved, very frequently with their favorite heraldic

designs, arms of prince-bishops, archdukes, grafs, and markgrafs, and all the feudal chivalry of that bizarre assemblage of states, the once august Holy Roman Empire. In this section we must not forget those much-prized, but utterly useless show-pieces—the "Kaiser-tellers" and "Noe-tellers," Nuremberg toys of the most ambitious design and intricate pattern, but quite out of character in pewter—really the crown of the decadence of the art.

Lastly, in this enumeration of "sadware" (i. e. flat, as opposed to rounded and hollow pieces) there are several of the beautiful French plates and dishes of the early eighteenth century which only admirable purity and quality of metal and exquisite French taste in design and ornament redeem from the Nuremberg reproach. Such are the oval dish, No. 06.782; the pair of fruit dishes, Nos. 06.770 a.b.; and the plates, Nos. 06.839, 802, 768. These also acquire an added interest from the fact that they probably owe their obvious distinction and very evident rivalry of silver plate to the decree of Louis XIV, who, finding himself toward the end of his reign and his long struggle to maintain France at the head of the nations and of civilization, beaten and impoverished, confiscated all the gold and silver plate of his nobles to the use of the state, bidding them content themselves with pewter—to their no small indignation and discontent, so feelingly expressed by the great apologist of dukes, Saint-Simon.

Of domestic pieces "in round," which form, after all, the main attraction of the collection, one first notices two more of those portable cisterns of lavatories, similar to the ecclesiastical one referred to above; these to be set on a sideboard or bracket, or capable of being attached to a wall, and a third one, still larger, necessarily so fixed, in form of a headlong dolphin, obligingly emitting his native fluid.

Another vessel for pouring liquor, but assuredly not water, and for interior not exterior application, is that curious standing figure of a beef-ox, once no doubt a prized table-piece of a butchers' guild in some sixteenth-century German town, and

having engraved on its sides the names of forgotten Master-Fleshers of the Guild.

Then there is a very fair array of those problematical vessels which, for lack of a more authentic designation, cataloguers seem agreed to call "food-bottles." Far more probably they were air-tight canisters for drugs—poppy-heads, senna leaves, tamarinds, tonka beans, ginger and orris root, galbanum, tears of balm, clots of gumbenzoin, and all the thousand and one intriguing constituents of the vegetable pharmacopoeia of the sixteenth and seventeenth centuries; or for the now more prosaic but then rarer and more esteemed herb of China, bean of Arabia, or the but recently discovered crystals of sugar-of-cane. But guessing, though alluring, is profitless. One guess is as good as another. Portable they certainly were meant to be, as the worn rings atop attest; but one side never seems to be more worn than the rest, which would almost inevitably be the case if they were really the precursors of the Fall-River and political-orator's dinner-pail. They pass by insensible degrees into veritable flasks or bottles—perhaps actual canteens, intended for spirits, cordials, "strong-waters," and to be carried afield by soldier or wayfarer against possible need. Still the same rectangular pattern, though appressed, and still the same screw-top and portative ring. One of the latter type (No. 06.840) suggests more than the generic questionings, for whereas the others are all inevitably Dutch or German, this, which shows a very Coptic Saint George spearing his dragon, and niched eicons of a royal or imperial personage, with soldiers to match, bears also inscriptions in Syriac, or some other Levantine tongue, and drags the question of its provenance into new fields—where I lack courage to follow.

Of other oddities, or less conventional pieces of the collection, there are two engraved plaques (for lack of a better term)—one, heart- or "heater"-shaped; one, of the fantastic seventeenth-century shield shape—each engraved with symbols and inscriptions on both sides. They are both examples of guild-badges of the seventeenth century; one (No. 06.743) of the Yarn-

Weavers of Zehden in Brandenburg, the other of a butchers' guild, but where, "deponent sayeth not."

There is also a single, but late, example of that now almost forgotten implement—a barber's basin; this but a small one, and probably intended for a private dressing-room—a degenerate collateral of the ample one of gleaming copper which beguiled the heroic Don into thinking he had found "Mambrino's Helmet!"



CIDER JUG, NORMAN  
SEVENTEENTH CENTURY

There are the inevitable troops of tankards and flagons and liquid measures and battalia of porringers and cupping- and bleeding-dishes, of posset-dishes and beakers and goblets. There are urns and teapots and coffee and chocolate pots. There are salt-boxes and cellars—"master" and "trencher" and nondescript. There are cruets and casters and sprinklers for all customary condiments. There is a rare good specimen of that curious German device, a time-keeping lamp; and there is a striking brace of candelabra—German,



too, of the sixteenth century, each of a varlet in the dress of the period, supporting in each hand a flambeau of two lights—as old and as noticeable as anything in the collection.

The gift of Mr. Parmelee and Mrs. Parker not only supplies many lacunae in the existing collection already discussed, but also furnishes particularly admirable examples of classes previously represented.

Among the latter is a "food-bottle" of an absolutely different type—cylindrical in-

moulded margin and engraved surface, and in the center the "accosted" arms of the cantons of Geneva and Berne.

Of pieces quite unique in the collection one inevitably notices a splendid tall "cider jug" which one feels sure (in default of any guiding "marks") is Norman of the type represented by Mr. Bell in his *Old Pewter* (pl. cii, p. 140), only finer. Also a tobacco box, which assuredly is that (or a fellow to it) figured in Mr. Massé's *Pewter Plate*, p. 117, and which one is equally convinced is English of the late Georgian period, when Pistrucci as Mint-Master was coining guineas and Wedgwood designing his jasper-ware. Then there are those delightful—but quite theoretically wrong—painted candlesticks! All one's pewter convictions revolt at the thought of painting it—robbing it of its own peculiar glory, its sheen; but these, with their graceful, simple outlines and harmony of autumnal russet and gold, and charming Dutch cottages of the landscapes of Ruysdael and Hobbema, disarm our scorn with their quiet beauty. One more piece seems to claim notice, because it perplexes as well as pleases one. Very evidently it is a tea-kettle, with curious grotesque bosses of lions' or bears' heads as sockets for handle-ends and spout, the latter a short, rigid nozzle, seemingly designed to spirt the scalding water over anyone attempting to use it. It has a slender, wrought-iron swing-handle of rectangular outline; but no sign of any other—vertical or otherwise—by which the kettle might be inclined to make it pour! One would almost be tempted to suspect the nozzle of being a whistle, like that of the peanut merchant, and the whole thing an ingenious musical instrument—perhaps to sound a summons to tea! Mr. Bell again seems to figure either this actual vessel, or one precisely like it in *Pl. lxxxix*, p. 124, of his above-quoted work; but he calls it a "teapot"! Unmoved, I still think it a "kettle"; but how it fulfilled either function without the tipping handle, remains for me "no small marvel but a great one," as Herodotus was wont to chronicle of his wonders.

R. T. N.



SILVER, SWISS  
EIGHTEENTH CENTURY

stead of angular; and a truly magnificent array of those great buckler-like, well-used dishes and platters, which are the joy and pride of the true pewter-lover, and to which I have referred above. Also under this head one might quote a delightful German flagon, the body a diminishing cylinder of spiral fluting, with the characteristic German grotesque porcine-piscine lip and globular purchase.

There is, too, a most pleasing salver, suggesting French work at its best, but this is Swiss, with well-known Swiss "touches," as the makers' stamps on pewter are called, and doubtless of the eighteenth century. It is pentagonal, rose-shaped in outline, with delicate



SAINT NICHOLAS RESUSCITATES THE THREE YOUTHS  
BY BICCI DI LORENZO

# A MIRACLE OF SAINT NICHOLAS BY BICCI DI LORENZO

**A** PICTURE by Bicci di Lorenzo, representing a Miracle of Saint Nicholas,<sup>1</sup> recently given to the Museum by Francis Kleinberger, has an importance in addition to the intrinsic qualities of the work, as it is a companion piece to a painting, also showing a Miracle of Saint Nicholas, which has belonged to the Museum since 1888. Both are from the predella of an altarpiece painted in 1433 for the monastery church of San Nicolò at Parma in the gallery of which city the important panel with the Madonna, Child, and Angels is now preserved.

Bicci di Lorenzo in painting this altarpiece copied or adapted a famous work by Gentile da Fabriano, which was in the church of San Nicolò in Florence. This was the Quaratesi Altarpiece painted in 1425 and now dispersed; the central panel being in the royal collection at Buckingham Palace, the side panels in the Uffizi, and the predella, from two compartments of which our pictures are free copies, in the Vatican. Reproductions are given in Gentile da Fabriano by Colasanti (pp. 133-135). An examination of these will show how Bicci has changed the compositions,

<sup>1</sup>Panel: H. 12  $\frac{3}{4}$  in.; W. 22  $\frac{1}{4}$  in.

spreading them over a wider space but reproducing more or less closely the pose of each figure. Mary Logan Berenson, writing in the *Rassegna d'Arte*, 1915, p. 209, compares our pictures with the originals. "In competition with the Vatican predella," she says, "which were conceived if not executed by the master, these imitations are without doubt rather frivolous, but the happiness and fascination of the scene of the Golden Balls are such as to make one almost prefer it to the graver and more compact composition of the original. Bicci does not fail to get the story-telling elements, omitting some of the more solid qualities; the figures are less articulated and massive and the dramatic action is toned down. But they are gay and diverting little works of art, delicious in color and full of agreeableness. Happy the masters who are not imitated by followers inferior to this one!"

The subject of the picture which Mr. Kleinberger has given is the Resuscitation of the Three Boys.<sup>2</sup> It is related that Saint Nicholas during a famine lodged at the house of a man who in the scarcity of provisions was in the habit of stealing children to be butchered and sold as food.

<sup>2</sup>For a different interpretation of the same subject exhibited in the Museum, see a wall statue of wood in the Hoentschel Collection, exhibited in Wing F, Room 1.

At dinner the Saint discovered the crime, and going to the tubs where the human remains had been salted down, made over them the sign of the cross and forthwith the three boys were made whole and restored to their waiting parents.

The picture of which this is the mate was given to the Museum in 1888 by Frederic Coudert; the miracle illustrated in it is related in the Golden Legend.<sup>1</sup> After his father and mother died Saint Nicholas "began to think how he might distribute his riches, and not to the praising of the world but to the honor and glory of God. And it was so that one, his neighbor, had then three daughters, virgins, and he was a nobleman; but for the poverty of them together, they were constrained, and in very purpose to abandon them to sin . . . so that by the gain and winning of their infamy they might be sustained. And when the holy man Nicholas knew hereof he had great horror of this villainy, and threw by night secretly into the house of the man a mass of gold wrapped in a cloth. And when the man arose in the morning, he found this mass of gold, and rendered to God therefor great thankings, and therewith he married his oldest daughter. And a little while after this holy servant of God threw in another mass of gold, which the man found, and thanked God, and purposed to wake, for to know him that so had aided him in his poverty. And after a few days Nicholas doubled the mass of gold, and cast it into the house of this man. He awoke by the sound of the gold, and followed Nicholas, which fled from him, and he said to him: 'Sir, flee not away so but that I may see and know thee.' Then he ran after him more hastily, . . . and anon he kneeled down, and would have kissed his feet but the holy man would not, but required him not to tell nor discover this thing as long as he lived."

After being shown for the month in the Room of Recent Accessions the Resuscitation of the Three Boys will be exhibited in Gallery 31, where *The Gift of the Golden Balls to the Poor Father with Three Daughters* now hangs.

B. B.

<sup>1</sup> Vol. II, p. 110.

## ANCIENT EGYPTIAN KERCHIEFS

IN the articles on Egyptian costume in the BULLETINS of August and October mention was made of the wigs worn by men and women of the better classes. The ancient peasant, it is true, like his modern descendant, labored all day in the fields with nothing to protect his head except a simple white linen or felt skull cap, but the people of the upper classes wore wigs just as the well-to-do



FIG. 1. TYPE OF SHORT WIG OVER WHICH THE KERCHIEF WAS WORN

of the more modern Orient swathe their heads in turbans of cloth. Indeed, the wig of the ancient Egyptian and the turban of the Arab and the Turk had much in common—both were worn over a shaven head, they were worn throughout the day both indoors and out, and both changed with the variations of fashion, at times attaining enormous proportions and bizarre shapes which were supposed to be indicative of the importance, the wealth, or the high rank of the wearer. The enormous and outlandish turbans of the janissaries of two centuries ago, in the Museum at Constantinople, and the marvelously curled and plaited perukes of the grandees of the Egyptian imperial period



were dictated by much the same Oriental desire for magnificence.

Wigs and perukes of hair and wool were naturally hard to keep clean in dusty Egypt, especially out of doors. The peasant women of the Old Kingdom, who wore their own hair long, used to wrap

to King Tutankhamon or to one of his courtiers who died about 1350 B.C. They were recognized as some kind of wearing apparel from the first, but just what their use had been was only discovered the other day.

All three were made alike of the finest

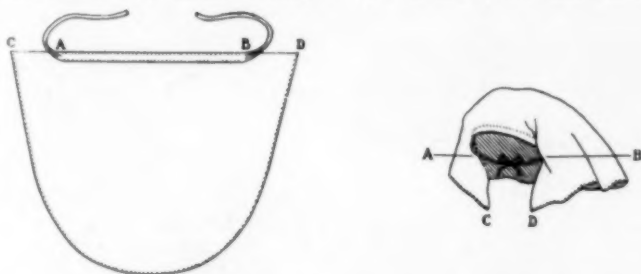


FIG. 2. PATTERN OF THE KERCHIEF IN THE MUSEUM

their heads up in a handkerchief when working at such particularly dusty tasks as grinding corn and helping at the threshing, and in time they evolved a special linen kerchief called the "khat," which somehow became a peculiar attribute of the goddesses

Isis, Nephthys, and Nut. It is particularly interesting to find that the great folk sought similar protection from dust and sand for their perukes and that they wore linen kerchiefs over them at times. Of such kerchiefs three were presented to the Metropolitan Museum in 1909 by the late Theodore M. Davis, together with a number of other objects from a tomb in the Valley of the Kings which had belonged

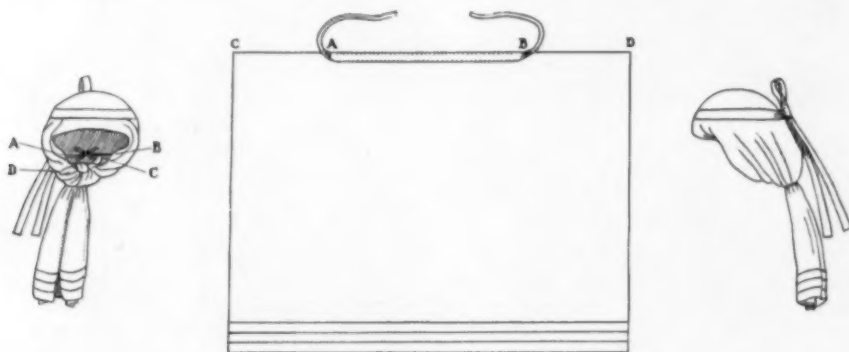


FIG. 3. PATTERN FOR A "KHAT"

turned in, and it was stitched together over and over around the outside. A tape five-eighths of an inch wide and likewise made of a double thickness of the same fine linen, was sewn along the straight edge of the kerchief for a distance of seventeen and three-eighths inches (A-B), leaving the ends of the tape and the corners of the kerchief (C-D) free. The kerchief was now complete (see fig. 2). To put it

Isis, Nephthys, and Nut. It is particularly interesting to find that the great folk sought similar protection from dust and sand for their perukes and that they wore linen kerchiefs over them at times. Of such kerchiefs three were presented to the Metropolitan Museum in 1909 by the late Theodore M. Davis, together with a number of other objects from a tomb in the Valley of the Kings which had belonged

on, the straight edge was placed across the forehead with the tape inside, and the tape ends were drawn above the ears to the back of the head and tied under the wig. The two corners (C-D) then fell straight down behind the ears to the shoulders and the rounded part covered the back of the hair of the wig. If it is worn this way, it is immediately seen that this kerchief was cut to cover one of the bushy short perukes of the Eighteenth Dynasty style (fig. 1).

The pattern of these wig covers gave the



FIG. 4. ISIS WEARING A "KHAT"  
AFTER DAVIS, TOMB OF SIPHTAH

clue, and as an experiment we cut patterns for two other kerchiefs over wigs that were stuffed out to approximate those worn by the ancient Egyptians.

The "khat," as we have seen, started as a covering for the hair worn by peasant women and ended by being something peculiar to the goddesses and, on occasion, a ceremonial dress of the king (fig. 4). It turns out to have been a rectangular kerchief about thirty-six inches wide and twenty-seven inches long, possibly of double thickness like those described above, usually of white linen with three or four narrow stripes of red woven into the long side, and but rarely made entirely of red cloth. Undoubtedly a tape was sewn to the edge similar to that on the first ker-

chiefs (fig. 3). In wearing it the hair was gathered up behind the head in a knot and the tapes were passed above the ears and tied behind the head under the hair. The two corners (C-D) were then knotted below the hair as well and the two sides rolled under and in, so that the cloth would all fall the same length behind. The kerchief was then tied together with a cord behind the nape of the neck and about the forehead was bound a red ribbon some fifty-six inches long and one and one-half inches wide, hanging down behind. More elaborately cut kerchiefs of this kind were shaped to the forehead like the next and rounded behind so that it was not necessary to roll in the corners.

Probably to us the most familiar of all Egyptian head-dresses was that worn by the kings throughout Egyptian history (fig. 6). Its name was the "nemes." It was a cloth wig cover which appears to have been an elaboration of simpler kerchiefs like the two preceding ones. It is hardly to be expected that it was made to fit as smoothly and as free from wrinkles as the monuments show it, but still it must have been rather carefully cut to fit over the head and wig of the intended wearer. The cloth was shaped to the forehead and cut away behind the ears (A-C and B-D), in front of which were sewn two little tabs to cover up the hair completely. The back of the kerchief was much fuller than in the first one described. Five inches behind the points C and D the cloth spread out five inches on either side (E-G and F-H) making its total width about thirty-six inches. In making it up for wearing, the edges C-E-G and D-F-H were sewn together and two pleated lapels were then sewn to them so as to fall in front of the shoulders. The sewing tended to keep the points E and F peaked squarely out to the sides and this shaping was made stiffer by strongly creasing the lines I-J-F on either hand and possibly by a stout lining inside. On the line K-L a drawing string was then run and the back of the kerchief gathered in and wound with tape to make a thick queue (fig. 5). The earliest type of the "nemes" in the Old Kingdom was made of heavy plain cloth—the lapels only, of

lighter material pleated—and it probably showed the gathering folds behind. The later "nemes" would appear to have been made of yellow linen with gores of blue

was worn at all periods, however, and in the Empire there was a kerchief to wear over it similar to the first one described above, but cut longer behind.<sup>1</sup> The

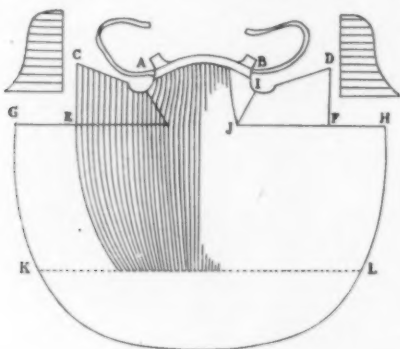


FIG. 5. PATTERN FOR A "NEMES"

linen sewn on the outside to give it its characteristic striped appearance. Being cut to the curves about the forehead and in the back, these stripes probably helped it materially to keep its shape.

monuments of all periods show the long perukes with more or less realistic and faithful representations of their coal-black curls, locks, and ringlets. At the same time we find a similarly long head-dress,

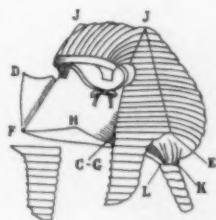


FIG. 6. AMENHOTEP II WEARING A "NEMES"  
THEODORE M. DAVIS COLLECTION

The long wig falling below the shoulders would seem to have had its appropriate kerchief or cover as well. It was the earliest of Egyptian wigs, dating from that primitive period when people wore the clothing which later became the conventional costume of the gods. The long wig

sometimes of solid blue like the kerchief in the Museum mentioned above, or striped up and down in blue and yellow like the "nemes." Usually it has been supposed that this was conventionally rendered

<sup>1</sup> Vignette of Queen Kamare in Naville, *Papyrus funéraires*, Plate I.

hair, but when we find on the same monument both this striped arrangement and realistically drawn hair (fig. 7) we realize that in the same composition the Egyptian artist would hardly have represented the same thing once conventionally and once naturally. It is much more probable that he had in mind a wig cover of the same materials as the kerchiefs above, cut to

much at the Museum their pupils ought to see. However, the problem of visiting to any advantage with such a horde of students as we have in our much-congested city high schools leads many a teacher merely to advise his pupils to visit such and such an exhibit.

At the Evander Childs High School the history department has found one solution



FIG. 7. THE KING AND A GODDESS WEARING WIGS, THE GOD A KERCHIEF

cover the long wig. Such a covering would have been sewn in a separate pouch for each of the locks of hair which fell over the shoulders in front and behind the back, the bottom of each of the pouches being sewn on as a separate piece of yellow cloth. A study of a larger series of statues than there is in the Museum should give the clue to cutting an accurate pattern for the whole garment.

H. E. W.

#### MAKING THE MUSEUM OF ART HELPFUL TO HISTORY PUPILS<sup>1</sup>

IN a certain institution more than a hundred miles from the metropolis the prospectus of a certain course features a visit to the Metropolitan Museum of Art in New York. We need to note such a thing as this every once in a while to realize how nearly criminal it is for us who are nearby to neglect the opportunity this wonderful institution affords us.

Most history teachers realize there is

<sup>1</sup>This note on the coöperation between the Evander Childs High School and the Museum is published because of its suggestiveness for other schools.—The Editor.

for this problem of increasing numbers, and it may be that a knowledge of our plan will be welcome to others.

History is taught in the last six of the eight regular terms of the general high school course. In the first of these six terms, the Eastern nations and Greece are studied; in the third, Western Europe in the Middle Ages is taken up. We require every pupil in each of these terms to make a visit to the Museum and report on the same, placing a mimeographed sheet in his hands to guide him.

An afternoon for the visit is designated some weeks ahead, and we plan to choose a day when the general public is not admitted but when students accompanied by their teachers are welcome. Special transportation arrangements have to be made because we are at a distance from elevated and subway lines.

We know by experience that a group larger than thirty in one particular room at the Museum does not see or hear to advantage. So some days ahead we get together a group of volunteer guides from our upper classes, pupils who have made the visit during a previous term. These are supplied with the same mimeographed sheets mentioned above and they are in-

structed to familiarize themselves with the various exhibits; very often the museum assigns an instructor to give these guides "advance information."

On the day of the visit each guide starts at a different point with his class group and passes through the various exhibits in a prescribed order, spending a prescribed number of minutes in each room or section. The guide has the coöperation

of the class officers in each group. The teachers give most of their time to trying to correct any irregularities in the program as planned.

The keen sense of responsibility manifested by many of these pupil guides and the zeal they lend to their task are inspiring and make us believe that we are accomplishing something worth while.

A. EVERETT PETERSON.

## ACCESSIONS AND NOTES

**A** MEDALLION OF ROGER FRY.—The Museum has recently received from Bryson Burroughs, the gift of a bronze medallion portrait of Roger E. Fry, a former Curator of Paintings in the Museum. This vigorous little relief was modeled in 1911 by Edith Woodman Burroughs, whose recent death has deprived American sculpture of one of its most able and interesting personalities.

Small in size, frank in rendering, with a simple, almost primitive inscription, the portrait impresses one immediately by its classic character, the word classic being here used as *Sainte-Beuve* or *Cortisoz* or any other reasonable being may use it, not at all to signify something dry as dust or cold as stone, but rather something brimful of vitality and rich in permanent human values. The coin-like effect of the work is no doubt emphasized by the sitter's type, suggestive notably of that keen intellectual inquisitiveness which a modern Londoner with endowments such as Mr. Fry's may possess in common with the ancient Athenians. And we may be sure that Mrs. Burroughs would never have falsely pretended for any sitter a countenance fit for a king on a Greek drachma. Her love of the modern spirit was too deep to let pseudo-classicism have dominion over her. We cannot imagine her as setting out to make a relief after the manner of Pheidias or Pisano or Saint-Gaudens; all these masters had their influence upon her development, but it was an influence toward creation rather than toward imitation.

The Fry medallion, as a short story in bronze, is worthy of being placed beside Mrs. Burroughs's masterly characterization of John LaFarge. In this new possession, the Museum has a gift of genuine significance, both in association and in aesthetic value. Lovers of American art hope that some day the Museum collection of American sculpture may be enriched by some example of another side of this sculptor's genius, such as one of her highly imaginative and personal renderings of the figure.

ADELINE ADAMS.

**A NEW PHYFE TABLE.**—Of interest to the ever-growing cult of Americana, and especially those of New York, is the recent purchase by the Museum of a table by Duncan Phyfe, that master cabinet-maker, who worked in this city from 1795 to 1847. This table is quite different from those usually associated with his name, but was undoubtedly made by him during the period in which he produced his most beautiful and distinguished pieces, that is, before 1818, when hard times due to the panic of 1817 and the turning of popular taste in furniture to the heavier styles of the French Empire, forced him to cease making the delicate chairs and tables we now prize so highly.

The height of this table—probably a serving-table for use in the dining-room—is one of its conspicuous features; it lacks only one inch of being three feet tall. Near the center of the ends are two turned



and carved supports which rest on the spreading feet carved with long acanthus leaves, terminating in brass lion's paws. Between the shoulders of the legs is a broad band of skilfully carved channeling that might well have been taken directly from the designs of Phyfe's compatriots, the brothers Adam, whose influence is notably evident in a few of Phyfe's pieces. Below are two shelves, the front edges of which show delicate reeding like that found



TABLE BY DUNCAN PHYFE  
EARLY NINETEENTH CENTURY

so often on the edges of tables and on the backs and legs of Phyfe's early chairs, while from each corner is suspended a short moulded drop. These details, together with the pattern of the small panel of veneer on the drawer front, and the firmness and delicacy of the carving on the legs, only serve to strengthen the opinion that this is a product, and a very creditable one too, of Duncan Phyfe's workshop. In passing, it may be of interest to note that his shop was on Fulton Street, on the site now occupied by the Hudson Terminal Building.

This table is on exhibition in the Accessions Room for the ensuing month.

A KNIGHT IN TAPESTRY.—A Gothic tapestry of a knight on horseback has

lately been placed on exhibition in F 5, through the generous loan of Sir Edgar Speyer. The piece is of unusual importance, not only because of its technical merits, but also because of the interest which all lovers of armor will find in its representation of a fully armed equestrian figure. The background is the flowered ground of typical millefleurs character, bearing in the upper left-hand corner a coat of arms. By means of this coat of arms it is possible to identify the figure as that of Jean de Mathefelom, knighted by Charles VII of France in 1448, and later Chamberlain and Privy Councilor to the King. The tapestry is a typical example of Burgundian ateliers about the year 1470, and is in all probability a product of the looms of Arras.

ARMOR: DEPARTMENTAL NOTES.—In the armor galleries a number of changes have been made. A group of American halberds, shown in Gallery H 9, near Case 133, gives the visitor an idea of these ceremonial arms as used in New England during the seventeenth and eighteenth centuries. The most important of these rare objects is borrowed from the collection of the New England Genealogical Historical Society (Boston); another, from Walpole, Massachusetts, together with an early spontoon, is lent by George A. Plimpton; still another, dug up in Preston, Connecticut, is contributed by John E. Sanborn. The earliest of our series of halberds, one which might have been brought over by the Pilgrims, belongs to Miss Millicent Blair. In Case 128 is now shown an important group of the large cross-shaped stirrups, said to have been used by the Spanish conquerors of Mexico. These stirrups, several of which are borrowed from the Smoot Collection, form a special chapter in the history of stirrups and, if only from their varied and profuse decoration, deserve monographic study. Among objects newly exhibited are a painting, dating about 1600, from the school of Peter Breughel (H 9, near Case 55), showing details of an armorer's workshop, with anvils, bellows, grinding mill, tilt hammers, drill for cannon, apparatus

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

for etching, gilding, etc.; fragments of a page's armor (Case 41) made about 1510 probably in the atelier of the Innsbruck armorer, Conrad Seusenhofer; parts of horse armor of the early sixteenth century (near Cases 42 and E 4); an engraved and gilded shoulder piece (Negroli workmanship?), late fifteenth century, in Case E 17; and a number of beautifully cast cannon from the Philippine Islands, borrowed from the collection of Theodore Offerman, in Gallery H 5.

**MEMBERSHIP.**—At a meeting of the Board of Trustees, held on Monday afternoon, October 16, George F. Baker, since 1909 a Trustee of the Museum, was declared a Benefactor, as an expression of appreciation of the importance and value of his gift of the painting, *Salome*, by Henri Regnault.

The Fellowship in Perpetuity of the late Frank Vincent was transferred to Mrs. Harriet Stillman Vincent and that of the late Mrs. Catharine H. Smith to William Loverich Brower.

The following persons, having qualified for membership in their respective classes, were elected:

### FELLOW IN PERPETUITY

MRS. EDWARD F. DWIGHT

(In consideration of her gift of a relief by Paul Manship.)

### FELLOWS FOR LIFE

WILLIAM CRAWFORD  
GEORGE NOTMAN  
H. CLAY PIERCE  
FELIX M. WARBURG

(Through contributions of \$1,000 as Fellowship Members.)

### SUSTAINING MEMBERS

CHARLES E. F. McCANN  
ALLAN McCULLOH  
L. G. MYERS  
FRANK E. MILLER  
RAIZAK KHAN MONIF

Eleven hundred and eighty-three persons were elected Annual Members.

**REARRANGEMENT OF THE EUROPEAN SILVER.**—The European silver, formerly exhibited in Gallery A 23, has been temporarily retired, pending its rearrangement in Galleries H 12 and 13, where it will soon again be shown to the public in a more spacious and adequate setting than heretofore.

**LECTURES FOR THE BLIND.**—During December two lectures for the blind will be given in the Lecture Hall on Saturday evenings at 8 o'clock. No cards of admission will be required.

On December 2, Dr. Bashford Dean will talk on *Arms and Armor*, telling how armor was made in olden times and how it was decorated by embossing, etching, and gilding, and illustrating his remarks with objects from the galleries that will be passed around for examination.

On December 16, Miss Marie L. Shedlock of London, well-known both in England and in America as a delightful story-teller, who told stories for the children of members last spring, will tell stories for the blind. It is hoped that a large audience will greet Miss Shedlock and enjoy the hour.

**A LECTURE FOR THE DEAF.**—The second lecture for deaf people who can read the lips will be given by Miss Jane B. Walker on Thursday, December 7, at 3 p.m., in the Class Room. Miss Walker is a director of the New York League for the Hard of Hearing and a lecturer in the New York School for the Hard of Hearing, and so is accustomed to addressing an audience of deaf people. No cards of admission are necessary.

The subject is Auguste Rodin. The lecturer aims to discuss various critical estimates of Rodin's work, his place among contemporary sculptors, his early struggles and self-instruction, his early successes and most important works, his theory of the art of sculpture, the characteristic features of his work, and his influence upon modern sculpture.

**REARRANGEMENT OF GALLERY E 11.**—The room in which this summer the Ex-

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

hibition of Early Chinese Pottery was held has now been rearranged for a permanent exhibition of Chinese sculpture and bronzes. It was reopened on October 31.

A CHILDREN'S BULLETIN.—In the September BULLETIN the plan of including a story for children in each issue of the BUL-

LETIN during this winter was announced, and for two months this plan has been carried out. The convenience of having this department of the BULLETIN on a separate sheet has meantime become so apparent that beginning with this number the story will be printed as a SUPPLEMENT to the BULLETIN.

## LIST OF ACCESSIONS

OCTOBER, 1916

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN .....	†Scarab of Queen Hatshepsut, mounted in a ring, XVIII dynasty; ushabti of blue glazed pottery, Saite period.....	Gift of Mrs. Leigh Hunt.
	*Bone and ivory necklace, two strings of bone beads, string of shells, Pre-dynastic period; fourteen bone bars from bracelets, Middle Kingdom; string of rectangular mother-of-pearl beads, XII-XVIII dynasty; twenty-nine fragments of glass, carnelian, and marble inlay, alabaster hair ring, Empire; glass amulet in shape of head-rest, Late Dynastic period; two fragments of enameled glass, Arabic; six fragments of millefiori glass, Roman	
ARMS AND ARMOR..... (Wing H, Room 5)	Seven polearms, hunting spear, pole sword, two throwing swords, four mace-like batons, two military flails, battle hatchet, claw-tipped baton, three maces, throwing "stick," point of hunting spear, plummet, three bolas, armored officer's costume, Chinese, seventeenth to nineteenth century .....	Gift of Dr. Bashford Dean.
(Wing H, Room 8)	Colletin, Flemish, seventeenth century .....	Gift of Lai-Yuan & Co. through C. T. Loo.
(Wing H, Room 9)	Seven arrow-points, German, fourteenth to sixteenth century ...	Gift of Joseph Duveen.
(Wing H, Room 6)	Gun, Japanese, eighteenth century	Gift of Ambrose Monell.
(Wing H, Room 9)	Gun, Spanish, 1796; harness, Persian, eighteenth century.....	Gift of Howard Mansfield.
(Wing H, Room 5)		Purchase.
CERAMICS .....	*Four bowls, and a †vase, Korean; †vase, Chinese .....	Purchase.
COSTUMES .....	*Mitre, Armenian, seventeenth century .....	Purchase.
CRYSTALS, JADES, ETC.....	†Chandelier, Italian, eighteenth century .....	Purchase.
DRAWINGS.....	†Soldiers in a Train, by C. Huard, French, Contemporary .....	Gift of Charles W. Gould.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
JEWELRY .....	*Platinum ring, American, modern	Gift of A. Saltis.
MEDALS, PLAQUES, ETC. ....	†Medallion of Roger E. Fry, by Edith Woodman Burroughs, American, 1911 .....	Gift of Bryson Burroughs.
	†Medal, by Charles Keck, American, 1916 .....	Gift of Lewis F. Pilcher.
	†Medal of Japanese Red Cross, Japanese, late nineteenth century .....	Gift of Dr. Frits Holm.
METALWORK .....	One hundred and forty-three pieces of pewter from various countries .....	Gift of Robert M. Parmelee and Mrs. William L. Parker in memory of Alice E. Parmelee.
MUSICAL INSTRUMENTS .....	Glass flute, French, 1815 .....	Gift of Mrs. John Manuel Agramonte, in memory of her husband.
(Floor I, Room 25)		
PAINTINGS .....	†St. Nicholas Resuscitates the Three Youths, by Bicci di Lorenzo (1373-1452), Italian ....	Gift of Francis Kleinberger.
TEXTILES .....	†Piece of velvet, Spanish, late sixteenth century .....	Gift of Mitchell Samuels.
	*Model of peg loom, American, modern .....	Gift of R. Meyer-Riefstahl.
	*Two strips of embroidery, three strips of wool, strip of galloon, and fragments of embroidery, Hungarian, nineteenth century.	Purchase.
WOODWORK AND FURNITURE .	*Interior of room from Jain Temple, Indian, seventeenth century	Gift of Robert W. de Forest.
	*Paneling from drawing-room of Bowler House, American, early eighteenth century .....	Purchase.

## LIST OF LOANS

OCTOBER, 1916

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN .....	*Scarab of Queen Hatshepsut, XVIII Dynasty .....	Lent by Waters S. Davis.
WOODWORK AND FURNITURE .	*Lectern, French, end of fifteenth century .....	Lent by Mrs. S. H. P. Peil

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

## OFFICERS OF THE MUSEUM

President,	ROBERT W. DE FOREST
First Vice-President,	JOSEPH H. CHOATE
Second Vice-President,	HENRY WALTERS
Secretary,	HENRY W. KENT
Treasurer,	HOWARD MANSFIELD
Honorary Librarian,	WILLIAM LORING ANDREWS
Director,	EDWARD ROBINSON
Assistant Treasurer,	ELIAL T. FOOTE
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTNGOE
Acting Curator of Decorative Arts,	DURR FRIEDLEY
Curator of Armor,	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Superintendent of the Building,	CONRAD HEWITT

## MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

## ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

## THE COLLECTIONS OF THE MUSEUM

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

## EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

## THE LIBRARY

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

## PUBLICATIONS

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

## COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

## EDUCATIONAL WORK

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

## RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.